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P A P E R

IN

P O L I T E A R T S.

The THANKS of the Society were this Session voted to Mrs. HOOKER, of Rottingdean, near Brighton, formerly Miss EMMA JANE GREENLAND; for Additional Remarks to her Method of making a Composition for Painting in Imitation of the Ancient Grecian Manner, as published in the 10th Volume of the Society's Transactions, for the Year 1792.

A Specimen of this Mode of Painting is preserved in the Society's House.

SIR,

I HAD the pleasure to communicate to the Society for the Encouragement of Arts, Manufactures, and Commerce, in 1786, when Miss E. J. Greenland, my method of painting in imitation of the ancient Grecian manner or incrustic painting, and in consequence, they did me the honour to adjudge to me the Gold Pallet, and also afterwards to approve my account of the result of above fifty experiments per day, which

which I made during more than four months in 1792, in the hope of discovering some means of making wax, gum-mastich and water unite like a cream, in order to expedite the formation of the composition for imitating the incaustic painting, which was published the same year by the Society of Arts. I now take the liberty of sending them another copy, but with some alterations and many additions, which I trust will be found calculated to facilitate and improve that method of painting, as they have arisen from much observation and reflection on several pictures I have painted since I had last the honour of addressing the Society. In consequence of the application of several gentlemen of the profession, I have drawn up this paper, which considering the former attentions of the Society, I thought it would be proper for me to offer first to them for their acceptance, but if they should not think it worthy of communication, I hope they will pardon the intrusion, and attribute it only to the sense of gratitude I feel for the honour already conferred on,

Sir,

Your most obedient Servant,

EMMA JANE HOOKER.

Rottingdean, Brighton, March 16, 1807.

TO CHARLES TAYLOR, M. D. SEC.

Method of preparing and applying a Composition for painting in Imitation of the Anciënt Grecian Manner.

Put into a glazed earthen vessel, four ounces and a half of gum arabic, and eight ounces, or half a pint (wine measure) of cold spring water ; when the gum is dissolved,

dissolved, stir in seven ounces of gum-mastich, which has been washed, dried, picked, and beaten fine. Set the earthen vessel containing the gum-water, and gum-mastich, over a slow fire, continually stirring and beating them hard with a spoon, in order to dissolve the gum-mastich: when sufficiently boiled, it will no longer appear transparent, but will become opaque, and stiff, like a paste. As soon as this is the case, and that the gum water and mastich are quite boiling, without taking them off the fire, add five ounces of white wax, broken into small pieces, stirring and beating the different ingredients together, till the wax is perfectly melted and has boiled. Then take the composition off the fire, as boiling it longer than necessary would only harden the wax, and prevent its mixing so well afterwards with water. When the composition is taken off the fire, and in the glazed earthen vessel, it should be beaten hard, and whilst hot (but not boiling) mix with it by degrees a pint (wine measure) or sixteen ounces more of cold spring water, then strain the composition, as some dirt will boil out of the gum-mastich, and put it into bottles: the composition if properly made, should be like a cream, and the colours when mixed with it, as smooth as with oil. The method of using it, is to mix with the composition upon an earthen pallet, such colours in powder as are used in painting with oil, and such a quantity of the composition to be mixed with the colours as to render them of the usual consistency of oil colours; then paint with fair water. The colours when mixed with the composition may be laid on either thick or thin, as may best suit your subject, on which account, this composition is very advantageous, where any particular transparency of colouring is required; but in most cases it answers best, if the colours be laid on thick, and they require the same use of the brush, as if painting

painting with body colours, and the same brushes as used in oil painting. The colours if grown dry, when mixed with the composition, may be used by putting a little fair water over them ; but it is less trouble to put some water when the colours are observed to be growing dry. In painting with this composition the colours blend without difficulty when wet, and even when dry the tints may easily be united by means of a brush and a very small quantity of fair water. When the painting is finished, put some white wax into a glazed earthen vessel over a slow fire, and when melted, but not boiling, with a hard brush cover the painting with the wax, and when cold take a moderately hot iron, such as is used for ironing linen, and so cold as not to hiss, if touched with any thing wet, and draw it lightly over the wax. The painting will appear as if under a cloud till the wax is perfectly cold, as also, whatever the picture is painted upon is quite cold ; but if, when so, the painting should not appear sufficiently clear, it may be held before the fire, so far from it as to melt the wax but slowly ; or the wax may be melted by holding a hot poker at such a distance as to melt it gently, especially such parts of the picture as should not appear sufficiently transparent or brilliant ; for the oftener heat is applied to the picture, the greater will be the transparency and brilliancy of colouring ; but the contrary effect would be produced if too sudden or too great a degree of heat was applied, or for too long a time, as it would draw the wax too much to the surface, and might likewise crack the paint. Should the coat of wax put over the painting when finished, appear in any part uneven ; it may be remedied by drawing a moderately hot iron over it again as before-mentioned, or even by scraping the wax with a knife : and should the wax by too great or too long an application of heat form into bubbles at particular places, by applying

Mr. C. Farrell's Construction of Chemical Muffles.

Pl. 3.

Fig. 7.

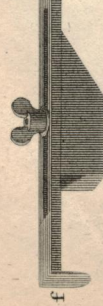


Fig. 12.



Fig. 9.



Fig. 10.

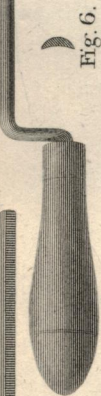


Fig. 6.

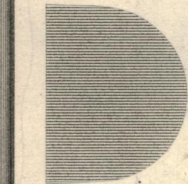


Fig. 2.



Fig. 5.



Fig. 13.

Fig. 8.

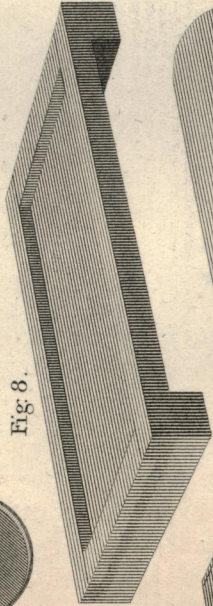


Fig. 4.

Fig. 1.

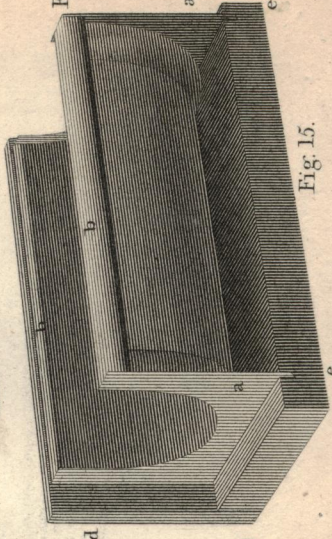


Fig. 11.

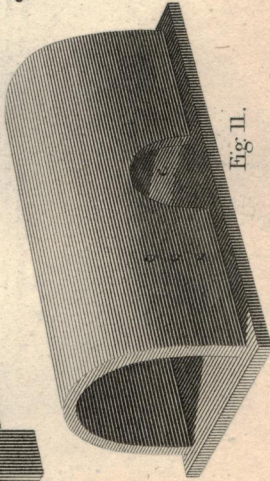


Fig. 3.

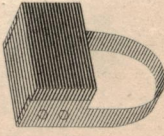
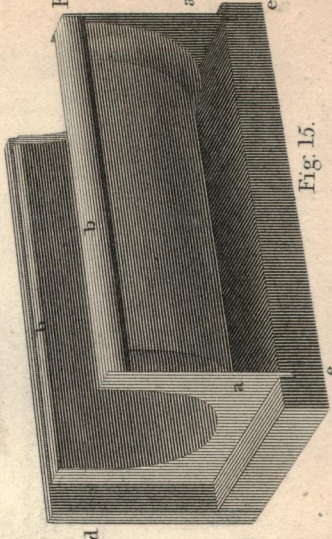


Fig. 15.



C. Farrelly del.

S. Farrelly sculp.

applying a poker heated, or even a tobacco-pipe made hot, the bubbles would subside ; or such defects may be removed by drawing any thing hard over the wax, which would close any small cavities.

When the picture is cold, rub it with a fine linen cloth. Paintings may be executed in this manner upon wood (having first pieces of wood let in behind, across the grain of the wood to prevent its warping,) canvass, card, or plaster of Paris. The plaster of Paris would require no other preparation than mixing some fine plaster of Paris in powder with cold water the thickness of a cream ; then put it on a looking-glass, having first made a frame of bees-wax on the looking-glass the form and thickness you would wish the plaster of Paris to be of, and when dry take it off, and there will be a very smooth surface to paint upon. Wood and canvass are best covered with some grey tint mixed with the same composition of gum-arabic, gum-mastich, and wax, and of the same sort of colours as before-mentioned, before the design is begun in order to cover the grain of the wood or the threads of the canvass. Paintings may also be done in the same manner with only gum-water and gum-mastich, prepared the same way as the mastich and wax ; but instead of putting seven ounces of mastich, and when boiling, adding five ounces of wax, mix twelve ounces of gum-mastich with the gum-water, prepared as mentioned in the first part of this receipt : before it is put on the fire, and when sufficiently boiled and beaten, and is a little cold, stir in by degrees twelve ounces, or three quarters of a pint, (wine measure) of cold spring water, and afterwards strain it. It would be equally practicable painting with wax alone, dissolved in gum-water in the following manner. Take twelve ounces or three quarters of a pint wine measure of cold spring water, and four ounces and a half of gum-arabic, put them into

E

a glazed

a glazed earthen vessel, and when the gum is dissolved, add eight ounces of white wax. Put the earthen vessel with the gum-water and wax upon a slow fire, and stir them till the wax is dissolved and has boiled a few minutes : then take them off the fire and throw them into a bason, as by remaining in the hot earthen vessel the wax would become rather hard ; beat the gum-water and wax till quite cold. As there is but a small proportion of water in comparison to the quantity of gum and wax, it would be necessary in mixing this composition with the colours, to put also some fair water. Should the composition be so made as to occasion the ingredients to separate in the bottle, it will become equally serviceable if shaken before used to mix with the colours.

I had lately an opportunity of discovering that the composition which had remained in a bottle since the year 1792, in which time it had grown dry and become as solid a substance as wax, returned to a cream-like consistence, and became again in as proper a state to mix with colours, as when it was first made, by putting a little cold water upon it, and suffering it to remain on a short time. I also lately found some of the mixture composed of only gum-arabic water and gum-mastich, of which I sent a specimen to the Society of Arts in 1792 ; it was become dry, and had much the appearance and consistency of horn. I found, on letting some cold water remain over it, that it became as fit for painting with, as when the composition was first prepared.

EMMA JANE HOOKER,